James's individual human beings are measured not by their given nature and characters, not by the elements of human finitude and ordered stability. On the contrary, they are exposed to the challenges and the opportunities that the world offers for refinement; and human inadequacy is portrayed essentially as the incapacity for growth and change, which the dynamic of refinement induces in the properly prepared mcdes of selfhood. The consummations of human individuality, en the other hand, are revealed in just those factors of human growth and change. In James's characterization of human types, one discovers ironic attentuations of human nature and there is throughout a sense of unforeseen drama in the manner in which character is transformed, and human destiny reversed. This bears a close relationship with subtle interchangeability of the given notions of value as the mechanisms of refinement begin to operate in indivi-dual and social groups. Christopher Newman, Isabel Archer, Lambert Strether, Miliy Theale and Maggie Verver exemplify the positive ethos of refinement, but the major achievement of their refinement lies in its power to free the rigid posturings of being into the fluent pro-cesses of becoming. Through them, others, such as Densher and Amerigo, are set free to discover and fulfil the possibilities of their own refinement.

The villains and the vampires among James's characters are presented as being evil not in terms of their individual negative qualities, but in terms of the one overarching negation that compre-hends all of them, the great negation in human character, as James understood it, the absence of refinement. Evil is evil, because it can-not change or grow, and its influence is entirely in the direction of arresting change and growth. Even apparent good is considered evil, because it is static, inert, and anti-evolutionary. Osmond, Madame Merle, Rose Armiger, the governess. Lord Mark, Kate Croy and Charlotte Stant are evil because they exploit those elements of order

in human society which make for refinement, and because they pursue refinement as a Machiavellian means to their basic urges and appetencies. By and large, they intrude upon the processes of emerging Selfhood in others. Art and purity which ought to be in reality the consummating factors of human refinement may themselves lead to spiritual confusion and moral delusion, as illustrated in *The Spoils of* ***Poy/ttort.*** Idealism may also result in an ethical absolutism which destroys the finer fibres of human perfection, as is illustrated in spiritual sterility of the suffragette revglutignaries in 77?e *Bv$ton/9n$*$_{f}$